

# ARTS INTEGRATION LESSON PLAN OVERVIEW

**TITLE OF LESSON:** King Midas and the Golden Touch presented by Cynthia Elek

**DURATION:** 1 day, 45-minute session (part of 5-visit series)

**GRADE LEVEL:** 3rd

## **OVERVIEW:**

The unit of study is the Greeks and the Romans, with a focus on mythology during the week of the lesson. The King Midas book by Charlotte Croft is read interactively after a “listening chant” is taught and movement added. After the reading, several chants representing different points of view in the story are created by the students and then performed.

## **ARIZONA STATE STANDARD (S) BEING ADDRESSED:**

[www.ade.state.az.us/standards/contentstandards.asp](http://www.ade.state.az.us/standards/contentstandards.asp)

## **P.O. (S) FOR READING:**

Strand 1/Concept 4/Acquire and use new vocabulary; Concept 5/Read fluently; Concept 6/Employ strategies to comprehend text – PO1: Predict, PO2: Ask questions, PO4: Answer questions; PO6: Connect text to experience. Strand 2/Concept 1/ PO2: Describe characters

## **P.O. (S) FOR WRITING:**

Strand 1 Writing Process/Concept 1 Prewriting – PO1: Generate ideas [e.g. group discussion]; Concept 2 Drafting – PO2: Organize writing; Concept 3 Revising – PO1-5: Evaluate draft for content, add details, rearrange words, improve fluency, modify word choice; Concept 5 Publishing – PO2: Share writing with intended audience; Strand 2 Writing Elements – Concept 3/Voice, Concept 4/Word Choice, Concept 5/Sentence Fluency; Strand 3 Writing Applications – Concept 1/PO2: Write in a variety of expressive forms

## **P.O. (S) FOR LANGUAGE ARTS:**

Strand 3 Listening and Speaking/LS-F1: Using effective vocabulary and organization to relate or summarize information

## **P.O. (S) FOR ARTS (MUSIC):**

Strand 1/Concept 1/Singing (chanting) alone, and with others; Concept 2/Playing instruments [e.g. body percussion or found objects] alone, and with others – PO2: playing a simple ostinato, PO4: responding to conducting cues; Concept 3/Improvising; Concept 4/Composing and Arranging Music; Strand 3/Concept 2/Evaluating music and music performances – PO1: discussing, PO2: listening.

## **P.O. (S) FOR ARTS (THEATRE):**

Strand 1/Concept 2/Acting – PO101: Imagine and describe characters, their relationships, what they want and why (using movement, gesture, pitch, volume, tempo); Concept 3/PO102: Establish playing and audience spaces; Concept 4/PO102: Retell a story.

## **P.O. (S) FOR ARTS (DANCE):**

Strand 1/Concept 3/PO101: Demonstrate moving to a steady beat.

## **MATERIALS:**

Book, white board or blackboard, cleared space, students seated on floor

## **TEACHER’S ROLE DURING LESSON:**

Observe Teaching Artist modeling in preparation for using strategies to teach future lesson, facilitate retelling of story by asking comprehension questions [Note: this lesson was the 3rd session led by the TA in three classrooms and the 1st in two classrooms.]

**BACKWARD MAPPING DESIGN:**

- 1. Program Goals/Learning Objectives**
- 2. Assessment/Evaluation**
- 3. Program Activities**

**1. a. PROJECT GOALS** *(What are the key or essential questions about the topic? What big ideas are worthy of understanding?)*

The Big Idea or Enduring Understanding is that spoken language is rhythmic. The Essential Question is: How can chanting (the oral performance of non-pitched text to a beat) affect student oral fluency and reading comprehension?

**1. b. LEARNING OBJECTIVES** *(What are your learning objectives? What should students know, understand and be able to do by the end of the program?)*

Students and teachers should know selected elements of music and the definition of chant. They should be able to find, keep and cue a steady beat; create chant from existing text; create chant by modifying text; and use simple movements to communicate text meaning and character point of view. They should understand and appreciate the power and performance of rhythmic language.

**2. a. ASSESSMENT** *(How will you know the students really understand the big ideas? How will they demonstrate or perform what they have learned?)*

If students learn to create chant spontaneously after working with the TA or classroom teacher, they are demonstrating a beginning mastery of this form and a willingness to see and use it as written and spoken communication.

**2. b. EVALUATION** *(How will you evaluate your program's success? At what points will you check in throughout the process to ensure success?)*

TA evaluation of students will occur during each lesson by observing their understanding (comprehension) of story text by the way they explain it and use it to create chant, and by observing their oral delivery of text and ability to keep the beat while coordinating words and motions as they perform the text they have created. Students may also be evaluated during each lesson, or at the end of a series of lessons, through verbal reflections on the integrated work that has taken place, led by either the classroom teacher or by the TA, or through written reflections facilitated by the classroom teacher and presented to the TA after the lesson. Finally, teachers will provide brief input after each lesson, either verbally face-to-face or by email, and lengthy input at the end of each series of lessons in a half-hour reflection that may or may not be videotaped. In this reflection, teachers will provide feedback to the TA regarding how valuable and effective they feel chant is as a tool to engage students and effectively explore and understand non-arts curriculum.

**3. PROGRAM ACTIVITIES** *(What learning experiences will you present in order to help develop student understanding?)*

A series of "scaffolded" activities will be presented, beginning with books that incorporate chant created by the author and progressing to books or topics for which chant can be created by the students. Simultaneously, the music techniques used will progress from using simple body percussion for beat keeping to the use of formal or found instruments or props and choreography.

**EXTENSION ACTIVITIES:** *(What tools will you leave behind for the teacher to develop and implement after you have left the classroom?)*

All teachers are required to lead a lesson (s) or part of a lesson, as well as help their classes prepare a final chant or chants for public performance, after: a) participating in a professional development workshop that outlines chant strategies and includes an extensive handout outlining chant preparation; b) observing the TA model chant strategies in their classrooms; and, c) receiving TA coaching and feedback while leading a chant lesson on their own. Through this process, the teacher masters the strategies and can apply them in the future to other lessons at the same or different grade levels.

**DOCUMENTATION:** *(How will the experience be documented? What formats will be used; video, photos, journal, posters, etc.?)*

The experience will be documented through photos and video footage shot during lessons or parts of lessons, through written reflections led or facilitated by either the TA or the classroom teacher or both, and through videotaped teacher reflections and a videotaped culminating performance. A notebook of all chants created during the residency will be bar-coded and placed in the media center for future use.